

AMERICAN ART NEWS.

Vol. IV. No 31

NEW YORK, MAY 12, 1906.

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EXHIBITIONS.

Astor Library.—Exhibition of reproductions of drawings of modern masters from L'Estampe Moderne.

Benguat Galleries.—Ancient velours, embroideries and laces, sanctuary lamps and carpets.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Bonaventure Galleries.—Fine book-bindings and exhibition of miniatures.

Brandus Galleries.—Paintings of the Barbizon School.

Canessa Galleries, Paris.—Antique works of Art.

Charles, London.—Works of Art.

Davis Gallery, London.—Works of Art.

Durand-Ruel Galleries.—Old masters and modern paintings.

Ehrich Galleries.—Exhibition of Colonial and early American portraits.

Fine Arts Galleries.—Exhibition of Water Color Society to May 26.

Fifth Avenue Art Galleries.—Exhibition of Sully collection, May 14 to 17.

Fishel, Adler and Schwartz Galleries.—Fine paintings by noted artists.

Gimpel and Wildenstein Galleries.—High class old paintings.

Hamburger Fres. Paris.—Works of Art.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Knoedler Exhibition.—Exhibition of water colors, by French and Dutch artists. Old English mezzotints, engravings and color prints.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Lanthier's Old Curiosity Shop.—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

Lenox Library.—Exhibition of the work of American etchers. Japanese prints. Works of Eugene Carriere.

Metropolitan Museum.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Montross Gallery.—Works of art.

Modern Gallery.—Paintings and etchings by Thomas Moran. Etchings by the late Mrs. M. Nimmo Moran.

Noe Galleries.—Important paintings of exceptional quality by the Barbizon and Modern Dutch Masters.

Oehme Galleries.—Paintings and water color drawings.

Powell Gallery.—Exhibition of paintings and sketches by Irving R. Wiles, to May 28.

Pratt Institute.—Exhibition by Boston Society of Printers.

Ralston Galleries.—Works of Art.

Scott and Fowles Co. Galleries.—High class Paintings by Barbizon and Dutch Masters.

Strauss Galleries.—High class paintings and prints.

Robert C. Vose Gallery, Boston.—Fine paintings of the modern masters.

Willson Bros., London.—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

H. O. Watson & Co.—Decorative works of art.

SALES.

Fifth Avenue Art Galleries.—Sale of Sully collection May 17, 18 and 19 at 2 P. M. Books, May 17 at 8.15 P. M. Paintings, May 18 at 8.15 P. M.

Sale of pictures donated for San Francisco sufferers, May 24, at 8 P. M.

The model of the "Defenders' Monument," by J. S. Kelly, reproduced on this page, has just been put on exhibition in New Haven, Conn., where it has been enthusiastically received.

The monument is to be a memorial to the bravery of a small group of Yale students and New Haven citizens who successfully defended their city against the attempts of the British to burn and destroy it, July 5, 1779, on which occasion these alert and determined young men secured a cannon and trained it on the road leading toward

Dessar, Frank V. Du Mond, Frank Duveneck, Childe Hassam, Robert Henri, Samuel Isham, F. W. Kost, Louis Loeb, Gari Melchers, F. Luis Mora, Maxfield Parrish, Edward Potthast, Henry W. Ranger, Edward W. Redfield, Robert Reid, Albert P. Ryder, Henry B. Snell, Edmond C. Tarbell, Robert W. Vonnoh, Carleton Wiggins; Sculptors, Hermon A. McNeil, Frederick W. MacMonnies, Charles H. Niehaus, Edward C. Potter and Frederick G. R. Roth.

The following officers of the National Academy were elected: Frederick Dielman, president; Herbert Adams, vice-president; H. W. Watrous, corresponding secretary; Will H. Low, recording secretary; and Lockwood de Forest, treasurer; council, F. D. Millet, Kenyon Cox, Ben Foster, J. C. Nicoll, Francis C. Jones and Wm. Sergeant Kendall. The formal union of the Academy and the Society of American Artists was ratified at the meeting.



DEFENDERS' MONUMENT

By J. S. Kelly

On Exhibition in New Haven, Conn.

the West Bridge. This road was narrow and flanked on either side by swamps so the British soldiers were unable to advance against the steady fire of the plucky young patriots. They were forced to make a long detour, which consumed so much time that they could not carry out their intentions and fell back.

This was the first exploit of its kind where an unorganized body of men repulsed a body of organized troops. Mr. Kelly's monument, to be erected by the citizens and patriotic societies of New Haven, will mark the historic spot by West Bridge, and its beautifully composed and modeled figures will make a strong appeal to patriotism, both in the stirring events they commemorate and in the idea they illustrate—this idea being worked out historically and sculpturally with power, charm and feeling.

At the annual meeting of the National Academy of Design held on Wednesday, twenty-five painters and five sculptors were elected Academicians, as follows: Artists, George De Forest Brush, Emil Carlsen, Elliott Daingerfield, C. H. Davis, H. G. Dearth, Louis Paul

Following the business session the annual dinner of the Academy was held in the National Academy of Design Building.

The annual "Get Away" dinner of the Salmagundi Club was held in the large gallery at the clubhouse on Tuesday evening. Some 150 were present, including members and guests. President Van Laer presided. The walls of the gallery were dotted with appropriate "Get Away" signs, time tables, etc., of a humorous nature, and some with covert witticisms regarding members of the club. The menu consisted of a continuous passage ticket for the evening's entertainment, issued by the "Salmagundi, No Jury, Skiddoo, and Tall Pines Railroad." Music was furnished by a colored quartette, and the members joined in singing popular airs. The evening was one of hilarity and enjoyment. Charles Battell Loomis read a humorous skit, James B. Townsend spoke on art progress and interest in the South, and outlined a plan for a traveling exhibition of American pictures in the Southern cities next winter, and John Linde and Edward L. Ferguson made brief addresses.

The one hundred and thirty-eighth exhibition of the Royal Academy opened on Monday in London. There is a slight improvement in the exhibits, chiefly in a technical direction. The fact that John Sargent is on the selection committee may have had something to do with the improvement.

The place of honor in the chief gallery is given to Mr. Abbey's single exhibit, a decorative picture, representing Columbus in the new world.

Mr. Abbey's picture is flanked by Shannon's portrait of Mrs. Untermyer and Herkomer's portrait of Mrs. Leopold Albu.

As a centerpiece in the adjoining gallery hangs Sargent's large presentation portrait group of Professors Welch, Halstead, Osler and Kelly, of Johns Hopkins University. Sargent's other exhibits are portraits of Lord Roberts, three-quarter length; the Hon. Mrs. Frederick Guest, half-length; Miss Maud Coats, and a landscape of the Mountains of Moab. Besides his portraits of Mrs. Untermyer, Mr. Shannon exhibits portraits of Princess Margaret, the Duchess of Skane, Herbert Sears, and a group consisting of Mrs. Sears and two daughters.

Orrin Peck, of San Francisco, has two large canvases, excellently placed. His success is the more sensational because few of the London critics ever heard of him before. His subjects are a Bavarian garden and the priestly ceremony of blessing the flowers at Santa Barbara, Cal. Some other American exhibitors are Mark Fisher, Frederick Bridgman, Max Kohn, Francis Millet and C. W. Eaton.

President Poynter shows a portrait of the Duchess of Northumberland, and Frank Dicksee one of the Duchess of Westminster. Alma-Tadema and Marcus Stone each send a characteristic pair of lovers.

A large allegorical picture is shown by Sigismund Goetze, called "The Ever Open Door," illustrating the fact that we brought nothing into the world and can carry nothing out.

There are indications that the three tapestries representing summer, autumn and winter, hanging in the Boston Museum of Fine Arts and owned by Mrs. John T. Morse, Jr., are the works of the master, Charles Le Brun, which were mysteriously taken from the Palais Royal in Paris after the fire during the revolution.

The discovery of this possibility was made by Emile Bernat, a tapestry expert who has worked in Paris and Berlin, and who a few months ago was called to the Museum to renovate and restore the three tapestries. They were supposed to have come from the famous Gobelin factory, but there has been some controversy as to their origin.

During the opening week of the American Water Color Society Exhibition, twenty-one pictures sold for an aggregate sum of \$1,775. "The King's Birthday," by F. Hopkinson Smith, sold for \$350, the highest figure; "Curiosity," George W. Maynard, brought \$250; "The Lone Fisherman," Edward Potthast, \$175; "Under the Pines," Charles Warren Eaton, \$150; "The Spook," Gordon Grant, \$150; "Fisherman Returning," Rhoda Holmes Nicholls, \$100, and "Wet Day—Piazzo San Marco," Alexander Robinson, \$100.

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women. Any further information or details desired will be furnished by application in person at this office.

The European class under the auspices of the New York School of Art, and with Robert Henri as instructor, is fast approaching the limited number required. Students who intend joining the class, therefore, should register at once. The class will be located for two months in Madrid, where work from the model and still-life will be conducted in the studio in connection with the Prado Gallery.

The annual exhibition of school work begins to-day in the New York School of Art, 57 West Fifty-seventh Street, and will continue through Monday, May 14.

The School of Applied Design for Women, 200 West Twenty-third Street, will hold its annual exhibition of school work May 17 and 18, and will close its classes for the season Saturday, May 19.

Mrs. Sanborn, a former graduate of Cooper Union Woman's Art School, has formed an outdoor sketching class. For the first lesson on Saturday morning, May 5, the class met at the Staten Island Ferry. Mrs. Sanborn will announce the following meeting later.

The work of the students at the National Academy of Design schools was on exhibition Thursday and last evening. The annual prizes were awarded last evening and a dance followed. The feature of the show was the individuality of the work in all the classes, which evidenced that the instructors do not influence the students' manner of painting. Throughout the showing was a strong one. The awards will be published in the Art News of June 16.

Miss Seelye, of the Academy, entertained a number of her student friends at the home of Mrs. Conklin recently. Among those present were the Misses Conklin, Young, Allison, Morrah, Crane, Wingo, Mrs. Gates and Messrs. Gates, Conklin, Beemer and Wolf.

H. H. Arronson has painted an excellent portrait of a fellow-student at the Academy.

The Mystic summer school of landscape painting at Mystic, Conn., will open June 1 and continue until November 1. This year it will be under the direction of James E. McBurney, who has just returned from an extended period of study in the schools and galleries of Paris. His early training was begun at Pratt Institute under Mr. Dow. Later he worked under Mr. Twachtman and Mr. Davis, and was for four years with Mr. Pyle in Wilmington, Delaware.

A large, well-lighted studio gives every opportunity for rainy-day work and for those who wish to do practical illustrating. In addition to the regular criticisms, there will be a weekly lecture on pictorial composition.

Mystic, with its ship-building and fishing industries, together with the rugged coast and salt marshes, rocky hills and quaint old homes, possesses a combination of materials such as is rarely found in one community.

The summer school of painting which will be conducted by Mr. Arthur R. Freedlander, at Vineyard Haven, the quaint old Massachusetts village, will begin its second season, June 15 and continue to September 15.

Two criticisms and a general review will be given each week, and during the summer, sketching tours will be taken to interesting points on the island. A studio will be at the disposal of the students, and a scholarship awarded for the season of 1907 to the student whose work has shown the greatest improvement. Mr. Freedlander will remain at his studios, 80 West Fortieth Street, until the school opens June 15.

Most skillful embroidery has been taught for years in the Y.W.C.A. classes by C. L. Peniston, who is also teacher of embroidery at Teachers' College, but an additional class has been started this year in connection with the art school of the Y. W. C. A. of New York, recruited entirely from its students of design.

This art embroidery class is under the direction of Miss Mary Bacon Jones, who knows the traditions of the school, the theory being that a characteristic type of design should evolve from brains and fingers similarly trained, as in the Sophie Newcomb embroidery, and it is hoped that before long the "Art School of the Y. W. C. A. Embroidery" will be equally prized.

The American Water Color Society has accepted etchings by Miss Ana Goldswaith, Messrs. H. H. Arronson, Edward Scholl and Marco Zimmerman, students of the Academy.

The students in the illustration classes under Mr. Thomas Fogarty, at the Art Students' League, held an interesting exhibition of their work in the members' room during the week beginning May 7. The showing was one of the best ever made by an illustration class at the League.

So far six scholarships have been given to deserving students from the proceeds of this year's efforts by the "Fakirs" at the Art League.

The annual exhibition of school work at the Art Students' League will be held during the week beginning May 14, to which the public is cordially invited. Judging from the fine showing made by individual classes during the season this annual exhibit promises to be an excellent one.

At a mass meeting of the students of the Art Students' League last Wednesday noon, Mr. Birge Harrison, instructor of the out-of-door painting classes, gave an interesting talk on landscape painting and composition.

H. Daniel Webster of the Art League spent last week in Washington, D. C., and Philadelphia, where he went to gather material for some portrait commissions which he is at work upon.

George H. Story, curator emeritus of the Metropolitan Museum of Art, will spend the summer on the Maine coast in the vicinity of York Harbor. Mr. Story will make frequent sketching trips along the coast of Maine.

Mr. William T. Evans has secured for his collection "The Siren," by Louis Loeb, which received the first prize at the Corcoran Galleries in Washington, D. C., and Dr. Alexander C. Humphreys has bought another of Mr. Loeb's paintings called the "Byblis."

LONDON ART NEWS.

May 4, 1906.

A sensation has been caused here by the report, apparently well-founded, that King Edward has parted with the magnificent collection of Whistler's etchings which he inherited, and that these valuable prints, including the unique Naval Review set presented by the etcher to Queen Victoria in a special portfolio, are now on their way to the United States from the Royal Library at Windsor. The greatest indignation prevails among artists and critics that the King, while completing this commercial transaction, should actually have consented to become patron of the National Art Collections Fund, which has for its chief object the retention of masterpieces of art in this country.

Owing to editorial fear of lèse majesté, the matter has so far met with little comment, but I hear a question will be put in Parliament, and it is possible the Windsor drawings may be purchased from the Crown for the nation, to prevent the repetition of such regrettable incidents.

Visitors to London during May who want to have some idea of the sterling art work done outside the Royal Academy, should visit the exhibition at W. E. Paterson's Gallery, 5 Old Bond Street, of water colors and black and white drawings by Joseph Crawhall, our foremost animal painter, D. Y. Cameron, Wm. Nicholson, Wm. Orpen, James Paterson, J. Pryde, Arthur Packham, E. J. Sullivan and J. M. Swan. To a stranger it will seem extraordinary that only one of these men exhibits at Burlington House, and he, though good, is by no means the strongest and most original.

At the Fine Art Society's 18th century prints and modern water colors of Oxford, Cambridge and the Public Schools, Percy Wadham's drawings and Wallace Rimington's water colors are of artistic as well as topographical interest.

Just as the Quilter sale showed how unwise was speculation in pictures, temporarily fashionable, by a man without the true connoisseur's eye, so the Truman sale at Sotheby's triumphantly demonstrates what colossal profits can be made by a collector who has the courage of his opinions and backs his own judgment. The late Mr. Edwin Truman was a surgeon by profession and a born connoisseur of prints and drawings. He studied his hobby exhaustively and bought what he knew to be good, disregarding the fads and fancies of the day. The following table gives some idea of the result:

Print.	Cost Mr. Truman	Sold for
McArdell's "Mary Duchess of Ancester," after Hudson, proof before letters	7s. 6d.	£450 (Noseda)
W. Dickinson's "Elizabeth Stephenson," after W. Peters, proof before letters	3s. 6d.	£100 (Noseda)
J. Jones's "Signora Bacci," after Gainsborough	10s. 6d.	£105
Houston's "Harriet Powell," after Caroline Read, proof before letters	15s. 6d.	£88 (Sabin)

On Wednesday next the Lord Mayor will formally open at the Guildhall Art Gallery an exhibition of the works of early Flemish and modern Belgian painters, which promises to be a most interesting and instructive collection.

The Pastel Society will hold its eighth annual exhibition at the Royal Institute, Piccadilly, from June 9 to July 13. The work of members only will be shown.

An exhibition of works by Munich painters will open next week at the Grafton Galleries, while the summer exhibition at the Burlington Fine Arts Club will consist of German art up to the year 1600.

PARIS ART NEWS.

Paris, May 4.

The name of the painter Carrière will soon be given to a street in Montmartre, the quarter inhabited by the great painter during his lifetime.

The statue "Le Penseur," by Rodin, has been unveiled. It stands in front of the Panthéon. M. Dujardin Beaumetz, Minister of Fine Arts, retraced Rodin's career and spoke with appreciation of his talent.

Tapestries of the National Manufactory of Gobelins are to be hung in the national museums. Among these will be tapestries of "L'Histoire du Roi" and the "Bataille de Lens," which will go to the Petit-Luxembourg and to the Ministry of Justice.

In order to embellish the city it has been decided that certain statues of Louis Philippe, Charles X. and Napoleon which were in the marble depots of the State will be erected in the park which extends along the Champs de Mars and the Quai d'Orsay.

At the Château de Bagatelles an exhibition of the works of deceased artists opens on May 12. Puvis de Chavannes, Sisley, Cazin, Ribot and Meissonier will all be represented.

Léon Frederic has been awarded the gold medal by the Royal Belgian Society of Beaux Arts for his works entitled "La Grandmère" and "Le Paysan Mort."

A committee has been organized for the erection by subscription of a monument to the landscape painter Cazin.

A general exhibition of the works of Gustave Moreau, organized by Madame la Comtesse Greffulhe and numerous art lovers, will open on May 8 in the gallery of the Rue de Seze, for the benefit of "L'Oeuvre du travail et des Pauvres honteux."

The French Senators are planning an exhibition of paintings, drawings, sculptures, etc.

At a sale at the Georges Petit auction rooms May 4 the Charles Viguier collection of modern paintings was dispersed. The collection contained no masterpiece, but was a good average selection. The best price realized was by a Charles Jacques, "Sheep Grazing in a Forest," for which 31,000f. (\$6,200) was paid by Montagnac. Two other Jacques, "Sheep Near a Park" and "Coq Roi," brought 5,800f. (\$1,160) and 8,100f. (\$1,620), respectively.

At a sale at the Hotel Drouot, Paris, of the collection of modern paintings of the late M. Stumpf recently, the prices were not entirely representative, as many of the pictures were bought in by the heirs of M. Stumpf, a policy which caused some grumbling on the part of the dealers.

The only remarkable item was "La Danse Rustique," by Corot. This picture dates from 1870 and was given to Mme. Stumpf by the artist. It was bought by M. Georges Petit for 992,000f. (\$18,400), which with the fees will amount to more than 100,000f. (\$20,000). M. Petit was supposed to have been bidding in the interest of the heirs. His closest competitor was M. Glaenger, of New York, who forced him to the price quoted.

The next in importance was a picture by Courbet, entitled "Cerf aux Abois," which was bought by M. Saint Hilaire, one of the heirs, at 13,000f. (\$2,600). He also bought a little panel by Diaz for 12,000f. (\$2,400), and also "Ondine," by Fantin Latour, for 12,000f. (\$2,400).

Two pictures by Jules Dupré, "A Mill by the Sea" and "A Bridge at Isle d'Adam," sold for 7,000f. (\$1,400) and 4,300f. (860). Other pictures sold were Harpignies, Henner, Jongkind, Cail and Thaulow.

CALENDAR FOR ARTISTS.

Art Institute of Chicago.—Eighteenth annual Water Color Exhibition, to June 10.

Cincinnati Museum Association.—Thirteenth annual exhibition. Exhibition opens May 19. Closes July 16. Philadelphia Sketch Club, 235 South Camac Street.—Annual exhibition. Exhibition opens May 12. Closes June 2.

Richmond (Ind.) Art Association.—Etchings, paintings, arts and crafts. Entries through May 15. Exhibits received June 1. Exhibition opens June 12. Closes June 26.

Rochester (N. Y.) Art Club. Address 423 Powers Block.—24th annual exhibition. Exhibition closes May 19. Worcester (Mass.) Art Museum.—Exhibition opens May 31. Closes September 23.

Charles Schreyvogel, painter of scenes on the western frontier, has completed a new picture entitled, "Protecting the Emigrant." The painting represents a typical scene on the arid plains of the great west, and is replete with action. Several troopers are galloping on horseback, guarding the emigrant caravan from an attack by a band of savages, who are indicated in the distance. Mr. Schreyvogel has been taking an outing for the past few days at his new country place in the Catskills, where he has found diversion fishing for trout in the mountain region. His tract of mountain land is not far from Westkill, and in a picturesque retreat among the Catskills.

Robert W. Van Boskerck expects to sail for France the latter part of May. During the early summer he will paint on the Seine and in the late autumn in the Forest of Fontainebleau.

Robert W. Vonnoh is painting the portrait of James H. Eckels, ex-controller of the United States Currency. He also has a number of other interesting pictures under way at his studio in the Atelier Building. Bessie Potter Vonnoh has made some interesting sculpture pieces this winter. The latest piece, a bust in bronze of a mother and child, is charming. Mr. and Mrs. Vonnoh will leave New York soon for their country place at Rockland Lake, N. Y.

Frank D. Millet has several important commissions under way in his Twenty-third Street studio, including a portrait of President Nicholas Murray Butler, of Columbia University. Mr. Millet has been commissioned to paint and decorate the new Custom House at Baltimore. He is also engaged in designing a series of war medals for the United States Government at Washington, D. C. Later in the season he will start work upon a large canvas, which is destined for the new Capitol at St. Paul, Minn., and which will depict the entrance of the Fourth Minnesota Volunteers into Vicksburg. Mr. Millet will visit Vicksburg for further study and research before undertaking this commission.

Siddons Mowbray is painting three more panels for the entrance hall of the Morgan Library in East Thirty-Sixth Street. They will be about twelve feet high.

Carle Blenner is busy filling a commission to paint six pictures of fancy heads representing different foreign types from Italy to Norway, with complexions, style and costume in keeping with each type.

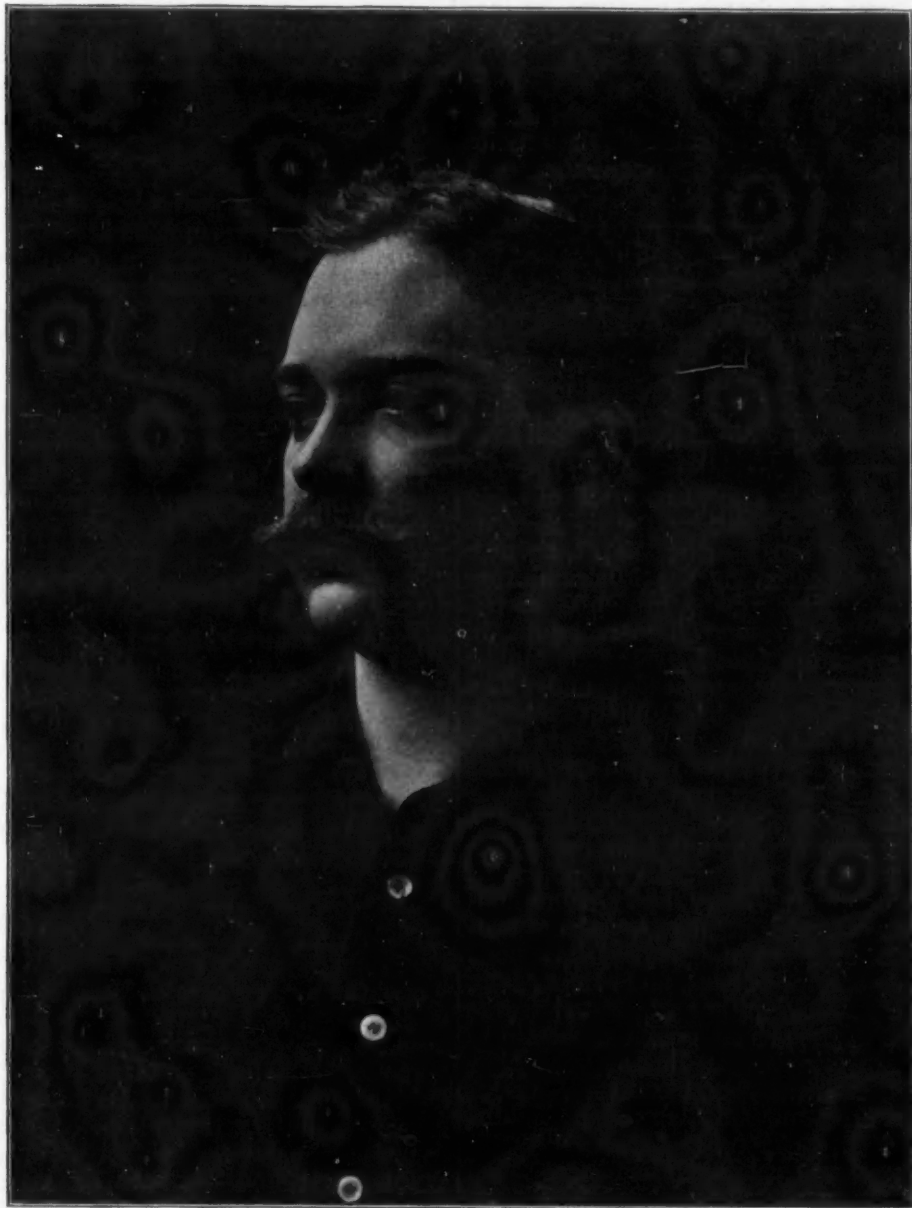
Gifford Beal, of Newburgh, is in Italy, where he is making a series of studies of Italian scenery about Naples, Rome, Florence and Venice, which he intends to work up on his return to this country this month. Mr. Beal has been abroad for three months and has made his headquarters in Venice. His Italian pictures he hopes to exhibit in New York next season. Mr. Beal's studio is at Newburgh, N. Y., where he has found many motives for his brush in the Highlands and the valleys west of the Hudson.

Mrs. Francis H. Leggett, of New York and London, has had her portrait painted by Mrs. Amanda Brewster Sewell.

Sickles. Among his more important paintings are the Valkyrie and a bust portrait of his second wife, formerly Mrs. Fisher, whom he married last spring.

Mr. Perry's work is characterized by strong and correct modeling and unusual expression and refinement.

William B. Van Ingen entertained a number of friends at a dinner given at the new Japanese restaurant in West Twenty-seventh Street last week. The dinner was planned by Mrs. Edward Sperry, Mrs. Hubbell and Mrs. Hopkins. Among the guests were M. Alphonse Mucha, Mr. and Mrs. William Bunker, Dr. Drummond and Mrs. Clarence Harvey.



ROLAND HINTON PERRY

Roland Hinton Perry, whose photograph appears on this page in our series of portraits of American artists, while one of the youngest of American sculptors, has achieved deserved reputation through his work. He was born in New York in 1870 and studied under Gerome, Delancey, Callet, Chapu and Puech in Paris. He also studied at the Beaux Arts and the Julien Academy. Mr. Perry devoted much of his time in Paris to painting, which he still occasionally pursues, but after his return to America, some ten years ago, has given almost all his time to sculpture. Some of his more important sculptures are the bas reliefs of the Sibyls in the Congressional Library at Washington, the Fountain of Neptune in the same building; the Lion in Love, the Circe, a frieze for the New Amsterdam Theatre, New York; statues of Dr. Benjamin Rush at Washington, of Pennsylvania at the Harrisburg State Capitol, and Gen. Greene at Gettysburg, and busts of the late Garrett Hobart and of Gen. Daniel

Alphonse Mucha, who sailed on the Patricia last Saturday for a summer sojourn, denied emphatically before sailing, the recently published and sensational stories that he is to be married while abroad to Miss Muraske Chytilova, a Bohemian beauty living in Prague.

George W. Maynard is puzzled to know the source of the recently published statement that he was to visit Venezuela. He has had no such intention, and is busily engaged on an important mural decoration.

Augustus Saint Gaudens has recovered his health and has returned to work. He is at present painting portraits.

Eulabee Dix sailed recently for England, where she will remain until fall. Miss Dix has commissions to paint miniatures of royal personages and prominent people in England.

Andrew Schwartz has gone to Washington, Conn., to assist Siddons Mow-

bray with his decorations for the Morgan Library.

Albert Herter is preparing to move from his present studio on Fifth Avenue, having secured a studio in the Gibson Building in East Thirty-third Street.

Carleton Wiggins will leave New York this month to spend the summer at Lyme, Conn.

Reynolds Beal plans to spend the summer at Noank, Conn., where he has been going for the past ten years. He has a yacht at Noank on which he will sail part of the season, visiting Block Island, Newport, and along Narragansett Bay, gathering material for his pictures, and combining a cruise on board his pleasure craft.

Emile Fuchs is painting the portrait of Miss Marjory Gould at his studio in the Bryant Park Building. He will sail for England this month.

Mlle. Lenigue will sail for France this month, to occupy her Paris studio for the summer. She will return to New York next fall to execute a number of miniature and pastel portraits.

Frederick W. Kost recently returned from Brookhaven, L. I., where he has been spending a few weeks painting early spring landscapes. Mr. Kost will leave New York this month to spend the summer at his country home in Brookhaven.

Albert Ryder has four pictures under way at his studio, 308 West Fifteenth Street: "Moonlight" for Mrs. Helen Ladd Coffin, "Macbeth and the Witches" for A. T. Sanden, and Shakespeare's "Tempest," which is intended for Mr. Charles S. Wood. Miranda and Prospero are seen in the foreground, with Ariel suggested through the clouds. Another canvas is "The King and the Beggar Maid."

Mrs. A. L. Wyant intends going to New Hope, Bucks County, Pa., for sketching. This is the country exploited by William L. Lathrop.

William Sartain has sent two canvases to the Macbeth Galleries for their opening.

CANADIAN ART NOTES.

The twenty-seventh annual exhibition of the Royal Canadian Academy of Arts was opened by the Governor-General of Canada in the National Gallery, Ottawa, on May 4, with a private view for exhibitors and their friends, and will remain open to the public for two weeks.

There are about two hundred exhibits and though smaller than usual, the exhibition is the best for years. In the departments of architecture and design the work of A. F. Dunlop and C. H. Howard is particularly good. Only three sculptors exhibit, M. A. Cleland, R. Tait MacKenzie and Philippe Hebert. Some interesting pastels and chalk drawings by Gustav Hahn and F. S. Challenger are to be seen, and both these men, and also G. A. Reist, show large decorations.

Among the portraits and figure pictures, Robert Harris, Edmond Dyonnet, Wm. Brynner and Franklin Brownell show the best examples. M. M. Fréchette has a portrait, "The Child who Pouts."

The landscapes are a strong feature. Homer Watson, Wm. Brynner, F. S. Challenger, Maurice Cullen, Mary H. Reid, Edmond Dyonnet, W. E. Atkinson, F. Colson, Mary Wrench, Edmund Morris, H. G. McNicoll and Clarence Gagnon show the best.

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Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and at The Old Corner Bookstore, 27 Bromfield Street, Boston, Mass.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

With this issue the American Art News will cease to appear weekly until Saturday, October 20, when the weekly issues will be resumed. The summer monthly issues will be published on Saturdays, June 16, July 14, August 18 and September 15. These issues will contain whatever of American art news the summer months will bring, and the condensed news from European art centers, of interest to American readers. The June number will give the news of the closing exercises and exhibitions of the leading art schools of the country, and the features of all important sales and exhibitions in Europe.

It is to be regretted that the sale of pictures and sculptures, contributed by New York artists for their fellows who suffered loss through the San Francisco catastrophe, at the American Art Galleries this week, did not have a larger financial result. The comparatively disappointing showing was probably due to the lateness of the season, and to the fact that the sale, for various reasons, was too hurried. The public had hardly an opportunity to see the pictures before they were sold. The spirit of generosity which prompted the sale and inspired so many artists to contribute examples of their work was most gratifying and creditable to them, and as an object lesson of the fact that even in this selfish and commercial city "Charity never faileth," was most encouraging.

In this its last weekly issue for the season, the American Art News closes its second and successful year. It wishes to all its patrons and readers an enjoyable vacation and again thanks them for their generous support.

We give space in another column to a brief review of the past art season. It will be seen that while it was marked by several important auction

and private sales, it had no remarkable features, and was only an average one from the commercial standpoint, to dealers and artists. Better luck next year.

The National Society of Arts and Crafts recently organized at the National Arts Club is the first large society of the kind ever formed in the United States. Spencer Trask has been elected president of the Society of National Craftsmen, and Professor Arthur W. Dow, of Columbia University, vice-president. John J. Murphy is secretary, and Emerson McMillin, treasurer. The object of the society is to promote the creation and sale of products of the arts and crafts, including examples of wood carving, metal work, textiles in various forms, pottery, stained glass, ceramics, and designs of a special class. The society will have quarters in the new National Arts Club building, Gramercy Park, and will inaugurate its occupancy of the studios there with a special exhibition next fall.

Features of the May Bulletin of the Metropolitan Museum of Art issued this week include articles on the Canessa collection of Greek and Roman vases, which has been rearranged in the South Gallery; the collection of Giustiniani marbles, presented to the Museum in 1903 by Mrs. Frederick F. Thompson, including eleven statues and six busts, and the portrait of Lady Williams and child by Ralph Earle, an early American artist. This portrait was purchased by the Museum from Louis Ehrich, of the Ehrich Galleries, this city. Among the accessions in sculpture are Olin L. Warner's replica of famous Indian heads; and "The Dying Centaur," by William Rimmer, a gift to the Museum by Edward Holbrook. The Warner Indian medallions are the gift of Mr. and Mrs. F. S. Wait.

The following appointments by the Museum have recently been made: Dr. Bashford Dean, professor of zoölogy at Columbia University, and also an honorary curator at the American Museum of Natural History, has been made curator of arms and armor; John Henry Buck, author of several works on plate, has been appointed curator of metal work; Bryson Burroughs, a New York artist, assistant curator of paintings, pro tem., and Clarence L. Hoblitzelle, Jr., a general assistant.

A printed catalogue has been issued pertaining to the Heber R. Bishop collection of jade, by George F. Kunz. The collection of laces at the Museum, recently augmented by gifts from Samuel Howland and Mrs. Julian-James, will be thrown open to the public about the middle of May.

A total of about \$9,000 was realized at private sale for the sculptures and drawings left by Paul Nocquet, at the American Art Galleries last week. This amount will be sent to the mother and sister of the dead aeronaut and sculptor in Brussels. Among the purchasers were Benjamin Altman, Clarence Mackay, Breck Trowbridge, James Loeb, Isaac Seligman and Paul Warburg. Two or more of the sculptures were purchased for the Metropolitan Museum.

Charles Schreyvogel has sold his canvas, "Custer's Demand," to the Pittsfield Museum of Fine Arts.

The death is announced of Auguste Roubaud, the sculptor, in his seventy-eighth year. He was a native of Cremon (Ain), studied under Duret and Flandrin, and was a Salon medalist.

The art season in the United States, which closes this week, has been what may be best called an average one. That is to say, it has been unmarked by any special features, and notwithstanding the general prosperity of the country, by any unusual volume of business or any great gains on the part of individual dealers or artists. The two most important auction sales of the season—those of the pictures and art objects owned by the late Heber R. Bishop and the pictures owned by the late Joseph Jefferson, both of which were held in New York by the American Art Association, were successful, and realized totals, respectively, of \$411,973 and \$299,135. The sale of pictures owned by Mr. Edward M. Knox, also conducted by the American Art Association, realized a total of \$140,645. Three dealers' sales, those of Edward Brandus, Eugene Fischhof and the Ehrich Galleries, held at the Waldorf-Astoria in January, February and March by the Fifth Avenue Art Galleries, realized totals of \$227,350, \$127,840 and \$63,635, respectively. The lesson of these sales was that good pictures are as ever a good investment, and that the dealers, in default of any output of Barbizon pictures, are with reason still booming the work of the modern Dutchmen. The few Barbizon pictures sold at the Bishop, Knox and Jefferson sales held their own, while the record price established for Mauve last year, \$42,000, was overtopped by the disposal to a Philadelphia collector of recent years of a larger example at the Jefferson sale for \$42,500. This is considered by some dealers and art lovers a fictitious price.

The Oriental porcelains, fine furniture and tapestries and art objects sold during the season brought good but not extraordinary prices. Among the more notable private sales of the season, of which information could be obtained, was that of Romney's triple portrait of the "Three Children of Captain Little" by Scott and Fowles to Mr. Otto H. Kahn for a published price of \$100,000, of an example of Lorenzo Lotto to Mr. George Blumenthal by a Fifth Avenue dealer for \$25,000; of Benjamin West's group portrait of the Hope family by Mr. T. J. Blakeslee to the Boston Museum, for an estimated figure of \$5,000; of a woman's portrait by Nicolas Maes by the Ehrich Galleries to the Metropolitan Museum, and examples of the early American painters, Gilbert Stuart, Ralph Earle and Thos. Sully by the same to the same, prices not given, and of Diaz's "Dogs in the Forest," by Edward Brandus to Senator Clark for a price not given.

The new management of the Metropolitan Museum has already accomplished wonders during its first season in revivifying the institution—weeding out its poor possessions, rearranging its collections and galleries, and strengthening it in all its departments by the purchase of new acquisitions. The Museum also adopted a plan of publicity which has greatly pleased the art public, and is publishing a monthly art bulletin. It appointed Mr. Roger Fry, an English expert, as curator of paintings; Mr. Edward Robinson, formerly director of the Boston Museum, assistant director, and Mr. Bryson Burroughs assistant curator of paintings. Among its most important acquisitions are the Canessa collection of antique vases, Borglum's sculpture group, "The Snares of Diomedes," and pictures by El Greco, Maes, Titian, Guardi, Gilbert Stuart, Sully and Earle. Mr. George A. Hearn's gift of the income of \$150,000 annually for the purchase of American pictures will greatly

ly strengthen the Museum in that department. The year has also been marked in New York by the move further uptown of the art dealers, the Schaus, Macbeth and Ehrich houses having removed their galleries to the crest of Murray Hill.

The most important event of the art year to American artists was the final passing, after years of discussion, of the Society of American Artists, in its twenty-eighth year, and its merger into the veteran Academy of Design. Scarcely less important was the consolidation of the Academy Schools of Art with the art department of Columbia University. The routine public exhibitions of the year have been fairly well attended the country over, but the sales of American pictures at these displays have not been encouragingly large. On the other hand, American artists and sculptors have had good orders, and have, on the whole, had a good year.

The public interest in art is undoubtedly growing throughout the country. Exhibitions of American pictures held in Nashville, Atlanta, New Orleans, and Charleston, S. C., have had sufficient success to inspire a plan for a circuit exhibition of American pictures in those and other Southern cities next autumn and winter. There have been successful exhibitions of American and foreign pictures in Boston, Buffalo, Chicago, St. Louis and Cincinnati. The San Francisco catastrophe destroyed not only Millet's celebrated canvas, "Man with the Hoe," and other foreign pictures of value, but many American pictures as well. For their relief, benefit sales of works contributed by fellow American artists were held in New York and other Eastern cities.

The necrology of the season includes the names of Eastman Johnson, Daniel Huntington and, although not an American born artist, the Belgian sculptor, Paul Nocquet.

Some 229 oils, water colors and original drawings were contributed by New York artists to the auction sale for the benefit of the California Artists Relief Fund, at the American Art Galleries last Monday and Tuesday evenings.

The collection was surprisingly good, and the many excellent numbers exhibited and sold, showed how sincere and earnest was the feeling of New York artists for their fellows in distress, and how generous was their response. Some New York artists also suffered loss by the catastrophe at the Golden Gate, notably R. M. Shurtleff, who lost four canvases at a local dealer's; Miss Clara McChesney, who lost one, and F. K. M. Rehn, who lost \$1,600 worth of pictures. These did not hesitate to contribute to the sale. It was learned just before the sale that the veteran California artist, William Kith had lost three vanloads of his pictures, which had been removed from his studio, only to be overtaken by the flames. He only saved twenty canvases, and is now hard at work in a temporary studio at Oakland, a poor man.

Almost all the best known painters and sculptors were represented by contributions, and some executed works especially for it. Among these was Robert Reid, who sent a beautifully conceived and strongly drawn cartoon, "The Spirit of Humanity."

The sale, although well attended, did not realize as much as had been hoped. The total of the first night's sale was \$2,516, and of the second \$9,721.50, a grand total of \$12,237.50.

BOSTON ART NOTES.

The memorial exhibition of the paintings of the late Sarah J. Whitman is now on in one of the galleries of the Museum of Fine Arts. The work shown consists of portraits and landscapes, and there is no suggestion of the other branch of her art—the designing of stained glass—which made this artist's name famous in both continents. Mrs. Whitman excelled in her portraits of men and she was fortunate enough to have as sitters some prominent Americans. The landscapes are interesting studies of nature, painted in a poetic way.

In the Fine Arts room of the Public Library, drawings made by the pupils of the Free Evening School of De-

the Boston Art Club Galleries. The exhibit is made up of 350 examples, including several foreign countries. Miss G. A. Barton was awarded the \$100 purchase fund prize for the best exhibit, "The Mother's Kiss;" James E. Mendenhall the Country Calendar \$50 prize, and George T. Power the Landmark Publishing Co.'s \$50 prize for an historical landscape.

The statue of Phillips Brooks, on which Augustus St. Gaudens has been working, is nearly completed.

Edmund C. Tarbell, Frank Benson and Joseph De Camp, members of the famous "Ten," are showing a few pictures in a local gallery.

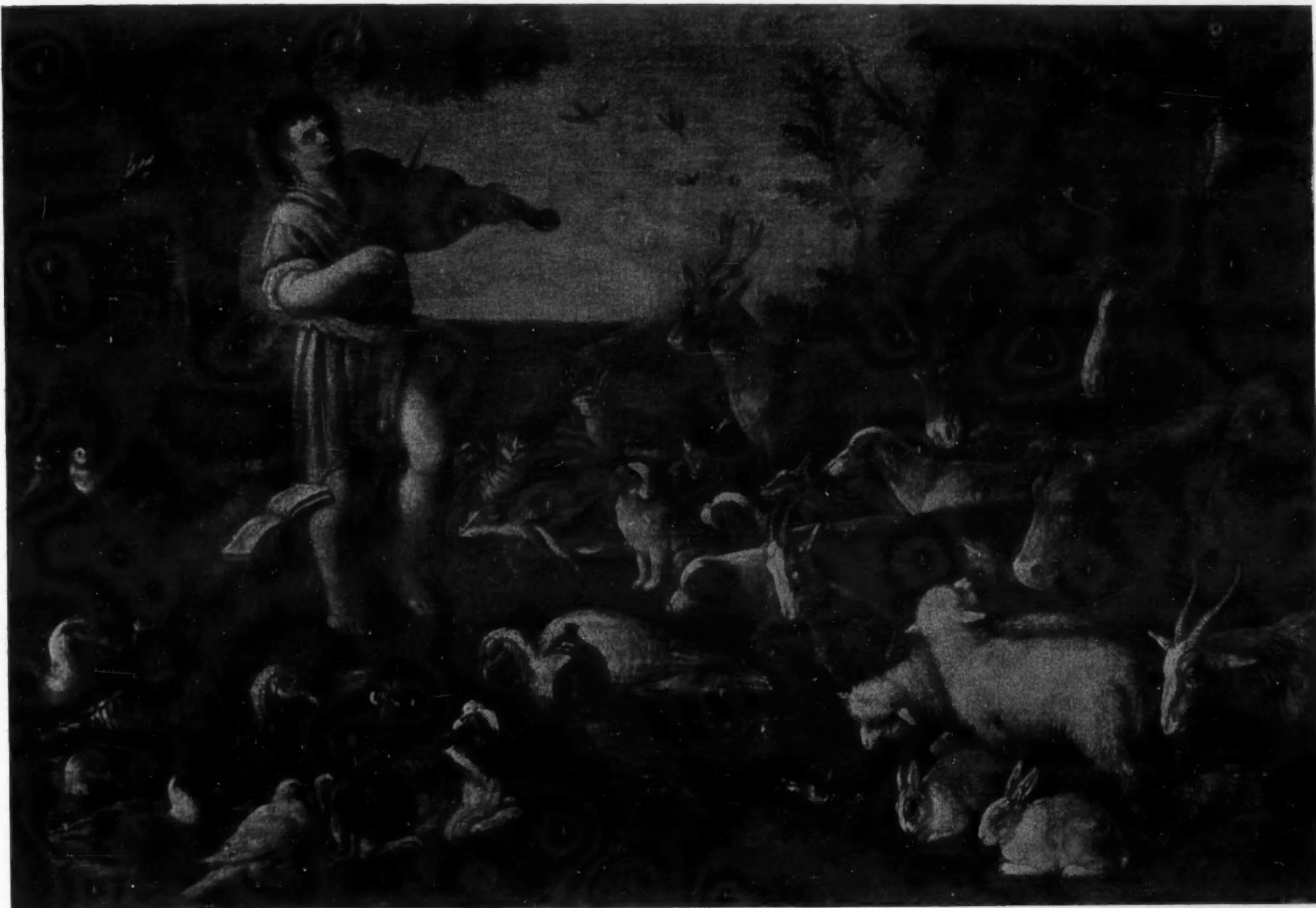
the composition, as will be seen, includes as accessories to the figure of Orpheus, a great variety of animals and a beautiful landscape in the background. The canvas has every proof of its distinguished authorship, and is also an unusual and charming example of the period. Leandre de Ponto was knighted by the Doge Grimani, whose portrait he painted. Ten of his pictures are in the Dresden Museum, two in Dublin, eight in Madrid, and others in the great galleries of Europe. The canvas is now on exhibition at the Colonia Art Gallery, No. 20 West Thirty-third Street, where private inspection of it is invited.

The annual loan and sale exhibition of the Newspaper Artists' Association

CHICAGO ART NOTES.

One of the most significant art movements in Chicago is the starting of the Young Sculptors' Fund. When Lorado Taft's "Great Lakes" was seen the Municipal Art League awarded it a prize of \$100, which Mr. Taft most generously donated as a nucleus of the fund. This amount has been invested by the League and it is hoped that other generous patrons will follow in adding to the fund.

Alson Clark has removed to Watertown, New York, where he will spend the summer and then journey to Quebec to paint snow scenes. Mr. Clark is very successful in this direction, as



ORPHEUS CHARMING THE ANIMALS
By Leandre de Ponto—called Bassano

Owned by Harold V. Hayes, of Chicago, Ill.

At Colonia Art Gallery, New York

sign are shown. Vesper George is the director, and he is assisted by Miss Minnie Seaver.

The trustees of the Boston Museum of Fine Arts voted at their last meeting to accept the Ellen K. Gardner bequest of \$5,000 for a traveling scholarship. Another gift to the Museum is the traveling scholarship for new students in design, made by Mrs. Charles A. Cummings in memory of her husband.

The spring "Concours" for the Mrs. Montgomery Sears prizes took place this week, and the awards will be announced later. The Ayer prize, which is for the advanced painting class, will also be given.

The second annual salon, under the auspices of the American Federation of Photographic Societies, is now open in

"See the gentle touch of genius from Bassano's hand and heart, Paints a wonderful creation that no pulpit can impart, From the woodland fabled Orpheus, and his magic violin, Charm with sweet mysterious music our poor dumb attentive kin. Look in spellbound admiration, though no preacher speaks a word, Learn the lesson from an artist—to be kind to flock and herd."

"Orpheus Charming the Animals," by Leandre de Ponto, called Bassano Cavalieri, reproduced on this page, is a characteristic and representative work of the painter of the early 16th century and is authentically signed. The subject is the well-known allegorical one, and

and the Book and Magazine Illustrators' Society, was held last week at the Belvedere Hotel, Baltimore. About one hundred and forty artists were represented, among them some forty Baltimoreans.

The design by Charles Weise, the Baltimore artist, for the badge to be worn during the convention of the National Credit Men's Association in June, has been selected in competition with eighteen other artists.

L. P. Deitrick has just completed an excellent portrait of Stanley Gary, of Baltimore. The painting is one Mr. Deitrick has completed for the Merchants' and Manufacturers' Association, of which Mr. Gary is ex-president.

his recent Winter scenes demonstrate. Portraits are his specialty, many assert, and those on view in his studio this winter were excellent. Examples of Mr. Clark's brush will be displayed at the Macbeth Gallery, New York City.

Two portraits by Sir Peter Lely, recently acquired by Mr. C. C. Glover, have been added within the past fortnight to the loan collection in the Corcoran Gallery of Art at Washington, one a likeness of the Countess of Sunderland and the other of Nell Gwynn.

Mr. George A. Hearn has purchased George De Forest Brush's latest picture for \$10,000.



J. DUNBAR WRIGHT

The photograph of the late Joseph Jefferson reproduced on the next page, was taken by J. Dunbar Wright of New York, at Palm Beach, Fla. It shows the popular actor engaged in painting at his easel, and depicts him in a most characteristic attitude. Mr. Wright was unusually fortunate in his subject. His photographic work has brought him deserved reputation, and he has made several exhibits at the Camera Club and elsewhere of his artistic camera memoranda of his travels. He has also lectured at the Automobile Club on his travels a wheel, and illustrated these by his own photographs. Mr. Wright, who has recently returned from Bermuda, is a young New Yorker, the son of Mr. J. Howard Wright of this city. He has a studio in the Alpine, where he is painting, having recently taken up landscape painting. He spent last summer at Concarneau, Brittany, where he studied under Alexander Harrison, and will return there this coming summer. His work is characterized by strong composition, delicate color, good atmospheric effects, and much refinement.

GERMAN ART NEWS.

Munich, April 28.

The annual spring exhibition of the Secession has opened. Landscapes predominate. Marto Cunz shows a bright "Summer day;" W. Burger snow scenes of which "Winter Evening" is especially good; "Harvest Days" by Otto Riedl; "Early Spring" by Edmund Steppers; "Precipice" by Albert Lamm and some landscapes by Oscar Graf represent the new school of simple treatment.

The famous landscape painter Richard Pietzsch and Richard Kaiser are not very commendably represented. Worth of mention are the exhibits of 17 canvases by Hermann Pleuer. One of the best landscapes in the exhibition is doubtless his "Shining Winter Day in the Mountains," a canvas full of outdoor feeling and poetry.

Among the portrait painters comes first Habermann with a woman's portrait in pastel; Levier excites surprise with his full length portrait of M. Jeanerot; Hans Kempen shows a "Lady with a Blue Bonnet;" Philipp Klein several delightful plein air studies, and Rudolf Nissis "Pothouse Politicians."

In the room of plastic art is a selected collection from the sculptor August Hudler. His suggestive figures "Christus," the "Archer," "Narcissus" and "Adam" are master works.

Among the graphic exhibits—a poor representation—the colored wood en-

gravings are the best. The strongest examples are Martha Kunz with her "On the Fair;" Karl Peterson Dachau with his "Cats," a characteristic animal study, and W. Rudinoff's and Olat Lange's etchings deserve mention.

ITALIAN ART NOTES.

Venice, April 25.

An exhibition of pictures, drawings and engravings recently opened in the Brera Pinocotec at Milan. The most interesting exhibits are the drawings of Parmigiano, Antonio Pollaiuolo, Pierin del Vaga, Caracci, Longhi, Nuveloni, Guercino, Barocci, Castiglione, Francesco Mazzola, Lucca Signorelli; original drawings of Flemish and French masters, such as Köbell, Van Ostade, Brower, Callot, Moucheron and others; some figure studies of Raffaello and sketches by Paolo Veronese, Guardi and Bisson. Others are from the school of Tiziano; a large carton of the time of Canova, some drawings of old Venetian painters, and four aquarelles by Mosé Bianchi. Among the pictures shown are an "Allegorie," by Andrea Schiavone; a "Madonna," by Bernardo Licinio; an admirable canvas in the manner of Gaudenzio Ferrari, and the "Adoration of the Child," attributed to Vincenzo Cinerchio.

The show of fine arts in the exhibition of Milan occupies three buildings, the first of which is devoted to the pictures and sculptures, the second to the architecture, and two galleries to the etchings. The first building has fifty-four rooms, and the second fifteen. The artists represented are divided into thirteen groups, and the exhibits reach a total of 5,000. The awards, amounting to \$17,600, will be divided as follows: First prize, \$2,000, offered by the King; four prizes, \$1,200 each, to the best pictures or sculptures; two prizes of \$1,000 each to the best works of art; three prizes, \$640 each, to portraits, to landscapes and a third to sculptures; one of \$600 to an aquarelle with historical subject; three prizes of \$500 each for sculpture; one of \$600, offered by the International Peace Union, and last, one of \$2,000, offered by the city of Milan.

In this large exhibition two little rooms represent the drawings and sketches of the famous artist, Mosé Bianchi, and two more are filled with the canvases of Tito of Venice and Carcano of Milan. The government sent the fac simile of the monument of Vittorio Emanuele II. in Rome. The reproduction in the proportion of a twentieth cost \$14,000. Maccari sent the cartoons of his pictures from the Chapel of Loreto and the Senat Palace. The exhibition as a whole is much superior to any held in Italy in some years.

Among Italian exhibits the first place is deservedly taken by the salon of the Giovane (young) Etruria. The decoration of this salon is remarkably fine. The most remarkable canvases are: "Midnight," by Chini; two admirable fantasies by Plinio Nomellini, "Invasion" and "Remainder of the Army;" two portraits by Tofanari, strong in color and expression, and some landscapes by Ludovico Tommari, full of air and sunshine.

Among the Venetian painters Tito is the most largely represented. The little rooms filled with his works are imposing, and his "Bacchanale" and a full-length plein air portrait of a woman, are masterpieces. Laurenti shows a portrait in tempora; Fragià como a fine "Laguna," and Ciardi some landscapes and marines. Carlandi, the famous aquarellist, is represented by a number of landscapes.

ST. LOUIS ART NEWS.

The work of the 2x4 Club, which has been on exhibition for the last three weeks, has been sent to Kansas City. It is, however, practically a new collection as about half the work was sold in St. Louis, and withdrawn by the purchasers, other examples being substituted to fill the vacancies.

At the monthly meeting of the instructors of the St. Louis School of Fine Arts two students from the Antique Class, Messrs. Percy Vogt and Hugo Schade, submitted drawings, which had been done with criticism, applying for admission to the life class. The work was accepted and they were enrolled in the black and white life class.

Mr. C. K. Gleeson was made Hors Concours, in the black and white sketch class of the night school, by unanimous vote at the instructors' meeting.

EXHIBITIONS NOW ON.

In the gallery of the Century Club recently a series of wall paintings by John La Farge to fill the irregular spaces between arches in the hall of the Court House at Baltimore, which was spared by the fire, were shown. They represent Confucius, Lycurgus, Numa Pompilius and Mohammed.

A series of decorative symbolic paintings, entitled "The Path of the Soul," and some miniatures and portraits by the English artist, Mrs. Arthur Behenna, were on view at the old Tiffany Studios, No. 333 Fourth Avenue, Thursday and yesterday, and will remain there through Monday next. Mrs. Behenna's miniature work has frequently been seen at exhibitions in this city. The symbolic paintings are well conceived, graceful in design and drawing, and attractive in color.

The importance of the use of antique materials in furnishing was shown by the description in the Art News last week of one of the two rooms especially fitted up for a few weeks at the Benguiat Galleries, No. 358 Fifth Avenue. The second room at these galleries is now arranged as a Renaissance reception hall. The walls are hung with old gold brocades, with rich embroidered strips at intervals, forming "panneaux." One of the walls is hung with a magnificent tapestry representing a classical subject. The floor is covered with a dark oriental carpet of a quaint European design, making an attractive ensemble.

At the Knoedler Galleries, 355 Fifth Avenue, the exhibition of engravings, old English mezzotints and color prints, will continue through this month. Some fine examples of the modern Dutch and French schools are also shown.

Some remarkably fine photogravures of Edward Moran's paintings relating chiefly to American history, which have recently been loaned the Metropolitan Museum by their owner, Mr. Theodore Sutro, have been published by Fishel, Adler & Schwartz, 313 Fifth Avenue. The subjects illustrative of the dawn of our history, from the landing of Lief Erickson, in 1001, through the coming of Columbus, De Soto and Hudson, to the embarkation of the Pilgrims at Southampton, and the naval achievements of the United States in the Revolution, War of 1812 and the Civil and Spanish wars, are of great educational value.

The closing exhibition of the season at the Vose Galleries, No. 320 Boylston Street, Boston, is one of a large and remarkably well selected collection of modern Dutch pictures, secured by Mr. Vose personally when in Holland last summer. Included in the collection are some beautiful examples of Israels, Neuhuys, Blommers, Weissenbruch, Willem Maris, J. S. Kever and other well-known painters.

The exhibition of paintings and sketches by Irving R. Wiles, will continue at the Powell Gallery, 983 Sixth Avenue, until May 28, when it will be followed by an exhibition of oils by William Walton, which will remain two weeks. Of the twenty-three examples shown by Mr. Wiles, "The Oak Tree," the gem of the collection, "With Hat and Veil," "Peonies," and a "Portrait" are the most interesting, together with "The Squall" and "Schooner Sea Fox" of the marine sketches.

The exhibition of American etchings at the Lenox Library will continue through May and June.

The Charles Stewart Smith collection of Japanese prints is still to be seen in the lower hall of this building, where two cases are also filled with some remarkable lithographs by the late Eugene Carrière, and some reproductions of his paintings.

The presence of the French men-of-war in our waters, and the ceremonies at Annapolis, lend a timeliness to the exhibition at the Lenox Library Building of a portrait of John Paul Jones. It is etched from the noted Houdon bust (with an ornamental border including pictorial references to the transfer of the Admiral's remains), by Henri Toussaint, of Paris, who has presented the present impression to the S. P. Avery collection in the print department of the Public Library, which already possesses a number of this etcher's plates.

WITH THE DEALERS.

The Gimpel and Wildenstein Galleries, No. 250 Fifth Avenue, will remain open until the departure for Europe of Mr. Wildenstein early in June.

The Scott and Fowles Galleries, No. 295 Fifth Avenue, will remain open for the summer. Mr. Scott sailed on the Baltic on Wednesday, and Mr. Fowles will sail in June.

The Durand-Ruel Galleries, 5 West Thirty-sixth Street, are showing several rare examples, which include Fromentin, Daubigny and a brilliant canvas by Degas, a companion picture to the one owned by the Boston Museum.

Mr. Julius Oehme of the Oehme Galleries, No. 320 Fifth Avenue, will probably sail early in June on his annual trip to Europe.

The Heinemann Galleries at No. 257 Fifth Avenue, will soon close for the summer. Mr. Heinemann will make a brief trip through the West before sailing for Europe for his annual trip.

The sale of the collections of Mrs. Daniel J. Sully will fill the coming week at the Fifth Avenue Art Galleries. This important sale will be followed by that of pictures and art objects, contributed by artists and dealers for the San Francisco sufferers. This will be the closing sale of the season at the galleries, which will, however, remain open through the summer for private sales, under charge of Mr. Lyman. Mr. James P. Silo will sail for Europe with his family early in June.

(Continued on Page 7.)

(Continued from Page 6)

Mr. T. J. Blakeslee, accompanied by Mrs. Blakeslee, sailed on the Baltic on his annual trip to Europe on Wednesday last. Mr. Blakeslee will go at once to London, and afterwards to Paris, and will return in early August to spend that month and September at his country place at Lake Waramaug, Conn. The galleries will be closed for the summer.

The Ehrich Galleries will be moved from their present location, No. 8 West Thirty-third Street, to Nos. 463-465 Fifth Avenue, about June 1, and the exhibition of early American and Colonial portraits now in progress at the old galleries will be continued there for a time, and perhaps all summer. Mr. Louis Ehrich, accompanied by Mrs. Ehrich, sails to-day for England and will visit London, Paris and other European art centers during the summer.

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Prospectus will be sent on application.
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CLASS IN PAINTING - LEONARD OCHTMAN
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Byrdcliffe has large studio, workshops, library and boarding-house for students. For information as to classes apply to Mr. Leonard Ochtman, Carnegie Hall, New York. For board to R. Radcliffe Whithead, manager, Woodstock, Ulster Co., N. Y.

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Intending Visitors to London should note that during the Summer Season MR. FRANK RUTTER (Art Critic of the Sunday Times) will give a series of

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ON THE OLD MASTERS AND MODERN PAINTERS
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THE LATE JOSEPH JEFFERSON.
At his easel in his Palm Beach home.

Photograph by J. Dunbar Wright.

Art Academy of Cincinnati

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FALL TERM OPENS SEPTEMBER 24

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Mr. J. D. Ichenhauser, accompanied by Mrs. Ichenhauser, sailed on the Carmania on Tuesday last for England, and will spend some time at his London house before journeying to the Continent.

A recent example by Horatio Walker, a forest scene, full of the feeling of nature, has been shown at the Montross Gallery, 372 Fifth Avenue, during the past week.

A consignment of fine and rare Rhodian, Babylonian and Persian potteries has recently been received at the Kelekian Galleries, No. 252 Fifth Avenue. These are well worth the attention and study of art lovers. Mr. D. K. Kelekian will sail for Europe in June and will go to Paris, Switzerland and Constantinople, before returning to New York on September 15.

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In the upper Clausen Galleries, 381 Fifth Avenue, may be seen representative examples by Loeb, Ranger, Bogert, Mosler, Blenner, Inness, Jr., and other well-known American painters.

The usual assortment of fine old books and bindings, curios and choice pictures of the early French school are on view at the Bonaventure Galleries, No. 6 West Thirty-third Street.

The Modern Gallery at No. 11 East Thirty-third Street, will remain open through the summer. Mr. Pisinger has recently placed on exhibition there a score of canvases by Thomas Moran, who will spend the summer in Europe. These include several of his most representative works, notably the "Colorado Cañon" and the "Petrified Forest of Arizona." There are also a few Venetian scenes. In the Gallery are also shown a number of characteristic dreamy tonal pictures by the brothers Dabo, and a recent marine by Hallberg, the Chicago painter—luminous and soft in color and full of sentiment.

With the closing sale of the pictures contributed by New York artists for their fellows in San Francisco, who suffered through the fire in that city, at the American Art Galleries on Tuesday evening, the season closed there. Mr. Thomas E. Kirby will spend the summer at his country place at Mt. Kisco, N. Y.

Two important canvases recently added to the collection now on view in the art rooms of Lanthier's Old Curiosity Shop, 354 Fourth Avenue, are Sir Peter Lely's portrait of the beautiful Countess of Kildare, and Vincenzo Palmaroli's portrait of an Italian Madama of the earlier Renaissance period. Charmentel's portrait of Benjamin Franklin may also be seen in these art rooms.



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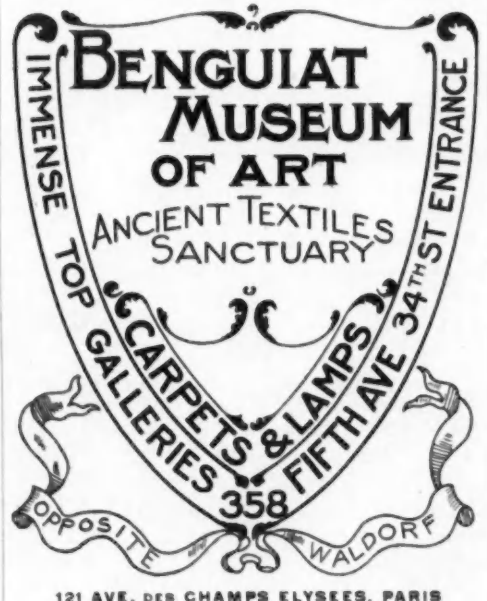
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